2:Kahn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

tion of falling in love, and the woman is inordinately proud of her pieces of wood since each one betokens the affection of a male. A great part of the love-life among the Djukas is wrapped up in these carved household implements.

Those unfortunate natives who are not clever at handling a knife must trade fish or game or some other personal possession for sanni produced by a more deft handicraftsman. Almost any Bush Negro can hunt, fish, and care for a wife, but a man's value is enhanced in the eyes of the woman when he can carve artistically. The women appreciate him and the men respect him. Wood carving, therefore, is assiduously cultivated by the Bush Negroes from early childhood.

As sanni is a prized commodity everywhere, exchangeable for female favours, a great deal of time is spent on each individual piece. A single comb may take weeks to carve. The women are very good judges of sanni, and can tell a good piece at a glance. With such a critical audience, the Djuka artist is careful of his skill, and few awkward or ill-formed designs are seen. Boys between the ages of eight and ten years may be proficient carvers, and critical elders preside over their work, ready to point out any minute mistake. The father or uncle who is expert with the knife will train his son or nephew in the same tradition, so that certain families are known for their beautiful work.

This erotic significance of the wood carvings makes them difficult to obtain. The woman who sells one is not parting with a domestic utensil so much as with a treasured memento. Sentimental attachments are bound to appear. As